THE POETS AND PORTRY OF EUROPE. By HEXRY WARSWORTH LONGFELLOW. A NEW EDITION, REVISED AND ENLARGED. SEC.

which the work of compilation and translation was per-formed prevented all feeling of disappointment among those who had received the collection on his authority A very considerable portion of the contents was from his own pen, and the choice of other translations included the efforts of no less eminent poets than Bryant, N. L. Frothingham, Sir Walter Scott, Sir John Rowring, R. L. Frothingman, Sir Walter Scott, Sir John howring, and many other European and American names of distinguished mark. In the present edition, the original matter is retained without change—as any change would have been an injury—but a copious supplement has been added containing new selections from various European poets, most of which have been translated within a recent period. The encourage of Italian poetry, translated cent period. The specimens of Italian poetry, translated by Ressetti and W. D. Høwells, are among the prominent attractions of the volume, and will be gladly welcomed by many readers for whom they possess the charm of novelty. Mr. Longfellow himself has contributed a veral new pieces, and so have Bryant, Lowell, and Charles G. Leland. The translation from the Second Part of Faust, by Bayard Taylor, will be read with interest, as a successful rendering into English of a scene from a work which has usually been regarded as innecessible to un imparted in the brief notes which introduce the selec-tions from every new author. The whole volume is satisfactory to a degree of which few compliations can boast, ship, and opening a new and delightful range of poetry to those who may have been limited to the familiar but wholesome and nutritions pastures of English verse.

SOSEPH AND HIS FRIEND. By BAYARD TAYLOR. 17mc. pp. 3%L. G. P. Putnam & Sons.

The quality of this novel which will most readily win the sympathy of the appreciative reader is the faithfulness with which the materials for the narrative have been sought among the every-day scenes and characters of common life. There is no attempt to produce an artificial brilliancy by any cunning mixture of paint and varnish; the author has aimed only at the accurate representation of nature as found in the ordinary ongoings of our rural population; and to awaken in-terest in his personages by the free development of their characters, rather than by placing them in forced and remantic situations. His book, accordingly, presents succession of natural pictures, rather than the exciting scenes of a high-wrought plot. The coloring which aniof fantastic action, or of a morbid condition. The hero of the story is a plain country-farmer, innocent of the namers and the morals of fashionable society, but a bern gentleman of nature's own stamp, with a fund of hencety and good sense, a wealth of affection and power of attachment, which give him an immeasurable supericity to the creatures of convention and intrigue, to whose wily maneuvres be comes near to failing a victim. His own artlessness at length triumphs over all artifice. In spite of his virtues, he is no milk-sop. His inveterate goodness never becomes tiresome, or gives the impression of cast-iron rigidity. He shows himself throughout as made of fiesh and blood, and by no means the pattern of a passionless angel. The author shows not a little skill in giving so much interest to a character which is a model of simplicity, if not of sanctity, and enabling him to hold his own so firmly amid the ungracious and designing company by which he is surrounded. The frequent climpers of natural scenery which Mr. Taylor so happily introduces into the narrative have the effect distant landscape, and impart a rural freshness

SPECIMENS OF THE DRAWINGS OF TEN MASTERS FROM THE ROYAL COLLECTION AT WINDSOR CASILE. Descri-tive text by B. B. Woodward, B.A., F.S.A. 4to. pp. 82. Mac-nifica & Co.

The object of this splendid volume will challenge the interest of every lover of Art, especially of these who are acquainted with the old masters only om the public exhibitions in the galleries of Great Britain and the Continent of Europe. It aims to introduce a wider circle to the knowledge of the admirable drawings in Windsor Castle, the merits of which entitle them to take rank with the best collections in the artists Some of the finest specimens of the works of Michael Angelo, Raphael, Leonardo da Vinci, Albert Direr, and other world-renowned painters have been reproduced by a peculiar process, in manner which brings them within the reach of the public at large. Of Michael Angele, are given "The Holy Family," "Frometheus Vinctus," and an "Allegory;" of Raphael, "The Division of the Land," "The Miraculous Draught of Fishes," "Academical Study," and "Poesy;" and of Leonardo da Vinci the "Head of Judas," "Leda," and two others. The introductory notice and the critical and descriptive sketches by the editor of the volume are clearly and carefully written, and contain a great deal of recondite information the perusal of which cannot fail to profi the student of art, and the intelligent general reader.— Macmillan & Co. also publish Pictures of Cottage Life. by MAEGARET E. POOLE, a series of graphic descriptions of the humbler classes in the West of England; Sir Harry Holspur of Humblethwaite, by ANTRONY TROLLOPE, the latest novel of the author; and Fine Art, by M. DIGBY WYATT, a course of lectures on the history, theory, and practice of Art, and its application to industry, a work abounding in original views and informing suggestions.

WITCH HILL: A RESTORT OF SALEM WITCHGRAFT. By REV. A. Z. MCDGE. 12mo. pp. 322. Carlton & Lanaban. Although the author of this volume does not profess to have made any original discoveries in his antiquarian researches on the Salem Witcheraft, he has related the story of the delusion in an impressive narrative, repeating the substance of that extraordinary episode in Puritan life in a popular form, and placing the leading facts of the case in the possession of readers who may not have the taste or inclination to consult more elaborate authorities. -The same publishing house have issued a reprint for the holidays of Gilbert's Illustrations of The Proverbs of Solomon, with the text in the received version, and explanatory remarks. The designs which have been engraved by some of the best English unsters, have been selected both from the sacred narrative and from general history, and present a series of moral emblems which opeak with no less power than a discourse from the pulpit. Among other works from the same publishers, we have a Biography of Thomas Chalmers, by JAMES DODDS: a Hemoir of Washington Irving, by CHARLES ADAMS, D.D., both of them popular compilations in an agreeable style and Stories and Pietures from Church History, an Engillsh reprint of approved character intended for young people.

A portion of the Second Volume of Brightly's Digest of the Decisions of the Federal Courts, is published by Kay & Brother, bringing down to the latest date the decisions contained in the regular reports and in the legal periodicals since the issue of the first volume. The interest with which the first installment of the work was received by the profession is a sign of the tayor which will doubtless be extended to the present

Mr. Marco Duschnitz has just published, in onlish and German, a Theory of the Production of Voeal Sounds and the Art of Singing (J. Schuberth & Co.), which differs in principle from any other musical treatise with which we are acquainted. Mr. Duschnitz first ex-amines the anatomy of the vocal apparatus, and treats the mechanism of the voice by the same mathematica rules which an organ-builder, for example, would apply i the construction of pipes and reads. Upon this basis h ercos an elaborate system of instructions in the practice of the art, the value of which must be tested by experience. Mr. Duschultz adds a number of practical exerrises for male and female voices.

The holiday number of Lippincott opens with a graphic story for New Year's eve, entitled "The Bed Fox," in which the writer describes her Indian experience on the frontier, before the advance of civilization in the Far West. In the next article, "An American's Christmas in Paris," a humorous account is given of an inconvenient scrape, occasioned by the writer's maladroit endeavors to express her wishes in imperfect French to the concierge of her lodgings. Many verdant travelers have learned by a similar experience the nonsense of trusting to the study of manuals for the means of intercourse with the natives in their own language. "The Panhellenic Dream" sets forth the position of Russia in relation to Turkey and Greece, dewribing the interest of the Greeks in the Oriental question as more noble than any that is founded on mere miltury success, and more sacred than Russian schemes of aggrandizement, Prussian dreams of power on land, or Italian visions of empire at sea-the interest of race, of religion, of justice, and in fact, of self-preserva-tion. Russia, it is maintained by the writer, is emphatically not a martial nation, but the contrary; she has not, at this moment, more than three hundred thousand effect-

ive soldiers at her disposal; her navy could not cope with the puny flotilla of the North German Confeder tion; and her civil administration, with the sole exception of the American, is the most corrupt to the original publication of this work about a quarter of a century since, has contributed largely to the intelligent taste for foreign literature which has prevalled among the most highly cultivated readers in this country. At that time, Mr. Longfellow was in the zenith of the poetical fame which has not yet lost its brightness, and the prestige of his name added not a little to the influence of his volume. The admirable manner in which the work of compilation and translation was performed prevented all feeling of disappointment among with the sole exception of the American, is the most cer-

The variety and excellence of the pictorial ishments in Harper's Magazine for January make it one of the most attractive numbers of the season. It opens with an illustrated old "Christmas Carol" of quaint versification, followed by a series of uncommonly natural engravings, which represent different scenes in Swedish home-life, although in the sketch of a farmer's cottage, with the usual bucolic surroundings, to the best of our knowledge and belief, the demure milk-maid is placed on the wrong side of the cow. Then comes a full exhibition of the "Oberammergau Passion-Play," setting forth the characters and tableaux of the sacred drama with excellent effect, after which, in the "Voice of Christmas Past," a selection of scenes from the writings of Dickens are copiously illustrated, forming a picture gal lery of rare interest, with appropriate descriptions. Several other illustrated articles follow, while at the same time, to say the least, the reading matter does not fall below its accustomed standard. The allowance of fiction is rather large for those who habitually pass over the Magazine stories, but there are not wanting a good store of materials for readers with a taste for more solid intellectual fare. An especially valuable paper is The Seventh Decade of the Nineteenth Century, by Charles C. Hazewell, in which that account plished historical scholar presents an admirable review of the great public events which have occurred during the last ten years, leaving that period unrivaled for deeds of pregnant import "in the known account of time." His singularly compact and instructive digest will form a more authoritative reference for a history of the era than can be found elsewhere in current literature. "The Easy Chair" discourses, with its usual sweet and cheerful wisdom, on Nilsson's singing, and the cynical head-shaking of politi-cal croakers. The original poetry in the number by R. H. Stoddard and Phobe Cary is in the happiest vein of the Without any baits of pictorial illustration, or

appeal to the prevailing public taste, the Catholic World brings up its heavy brigade of theology and philosophy with a promptness and energy which always command the attention of the spectator, although they may not win his interest in the objects of its aim. The first article in the new number opens a brisk fire on "Beecherism and its Tendencies," apropos of the recent work of the Rev. Thomas K. Beecher on "Our Seven Churches." "Brother Tom," as he is affectionaly called, is compared "Brother Henry," and set down "as more frank and outspoken than his cunninger, more cautious, and more timid brother," whose "statements have a marvelous elasticity, and may at need be stretched so as to take in the highest and broadest Protestant orthodoxy, or contracted so as to exclude every thing but the most shallow, meager, and narrow rationalism. They are an India-rubber band. You see clearly enough what he is driving at, but you cannot eatch and hold him. This comes, not from ea culation or design, but from his loose manner of thinking, and from his total want of fixed and definite principles. His mind is uncertain, impetuous, and confused." Apart from these inconvenient personalities, the article has many significant sugges tions with regard to the tendencies of Calvinism. Evangelicalism, and Beecherism, although the friends of the lastnamed phase of religion will regard most of the writer's statements as examples of reckless assertion, and without the slightest basis in fact. "Merry Christmas" is a toothsome account of the festivities of the season in as turkey is with us," and an artistic delicacy composed of "almond milk, the brawn of capons, sugar and spices, chickens parboiled and chopped fine" crowned the dainties of the board. With the drinks that were held in honor at Christmas time by the thirsty Christians of a ancient English day were hippoeras, ale, mead, and preparations of wine with honey and spices. The information in this succulent article will be of interest to many readers, especially in New-England, in which section of the country the "grim spirit of the Puritans" prevailed so long, that, as the writer informs us from his own experience, "some people even now do not know what Christmas means." Mr. Froude's "History of England" is again tackled by his unrelenting critic, who sums up his charges with the declaration that Mr. Fronde "does not approve of the humdrum plodding honesty of the conscientious historian," and is disgusted with "the imprudent weakness of telling all the truth, with the silly hesitation to be unscrupulous where a point is to be made, and with the slow pace of a style unadorned by fancy sketches and sensational pictures."  $\mathbf A$ solid philosophical paper is devoted to " Catholicity and Pantheism," forming the tenth number of the series.

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